

It's Only **ROCK'n'ROLL**

November

"The Music You Grew Up With"

1980

FREE



AN INTERVIEW
WITH:

IAN ANDERSON

Talks about "A"
new Jethro Tull
album.

ROCK 'N' ROLL DEATHS

And births and extraordinary
events in November.

See the new
ROCK OF AGES
column.



CHAMPION & DAVENPORT
True Freedom with a new 45
UPCOMING CONCERTS
San Antonio & Austin

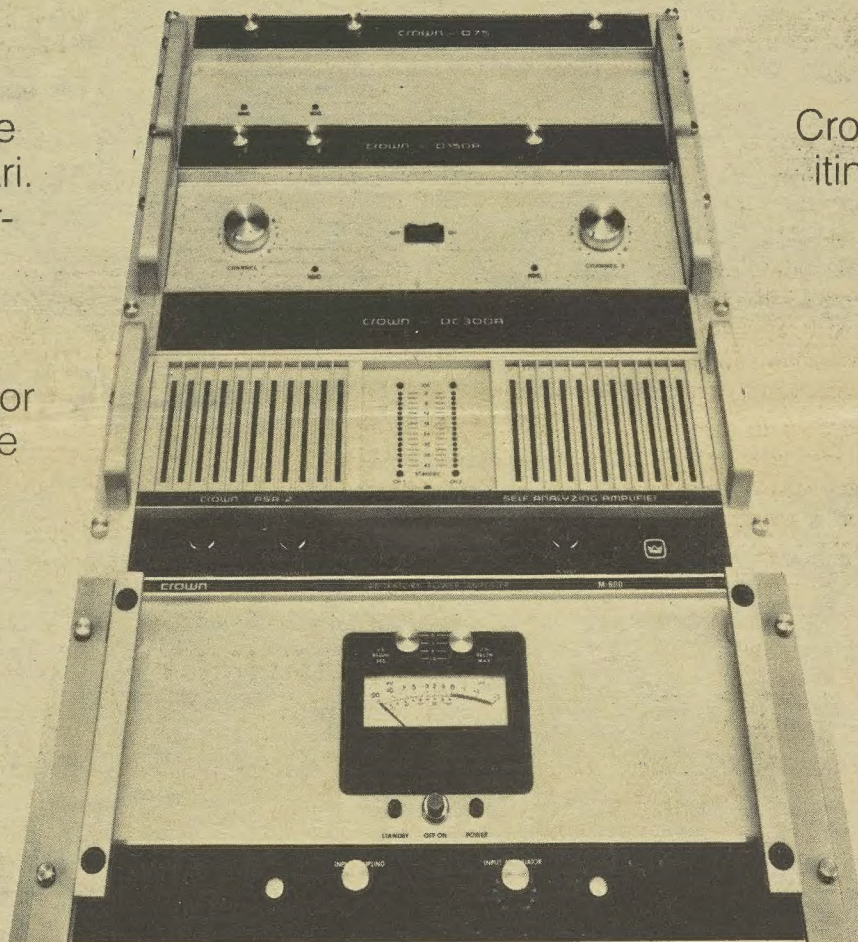
NOVEMBER

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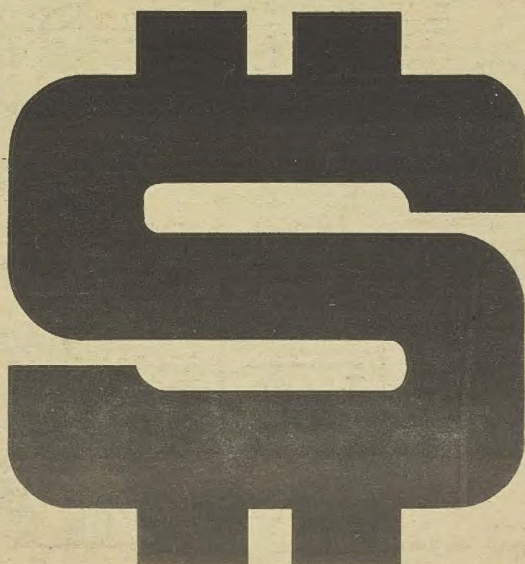
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ROCK OF AGES



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Life and Death in the fast lane . . .

NOVEMBER 5

Art Garfunkel born in Forest Hills, New York. Grew up with Paul Simon and together they formed Tom and Jerry. Later as Simon and Garfunkel they had many hits beginning with "The Sound of Silence". Now a solo singer and actor.

Steve Miller born in Milwaukee, Wisconsin in 1943. He formed the Steve Miller Blues Band in San Francisco, in 1966, but he never made it to the top until 1974 with "The Joker".

Doug Sahm born in San Antonio, Texas, in 1942. He formed The Sir Douglas Quintet in 1964. In 1965 "She's About A Mover" reached the US Top 20. In 1969 the group released their highly acclaimed *Mendocino* album.

NOVEMBER 7

Joni Mitchell born in McLeod, Alberta, Canada, in 1943. In New York City she entered folk circles. Judy Collins, Tom Rush and Fairport Convention began recording her songs. *Ladies Of The Canyon* gave her superstar status when it was released in 1970. Lately she's been leaning in a jazz direction and has garnered praise from jazz critics.

NOVEMBER 9

Brian Epstein first sees The Beatles play, at one of their 1961 lunch-time sessions at The Cavern Club, in Liverpool.

NOVEMBER 12

Neil Young, born in Toronto, in 1945. Formed Buffalo Springfield with Steve Stills in 1966. He then went solo, recording with Crazy Horse. Joined Crosby, Stills and Nash, and made the *Deja Vu* album with them. Many solo albums to his name since then.

NOVEMBER 14

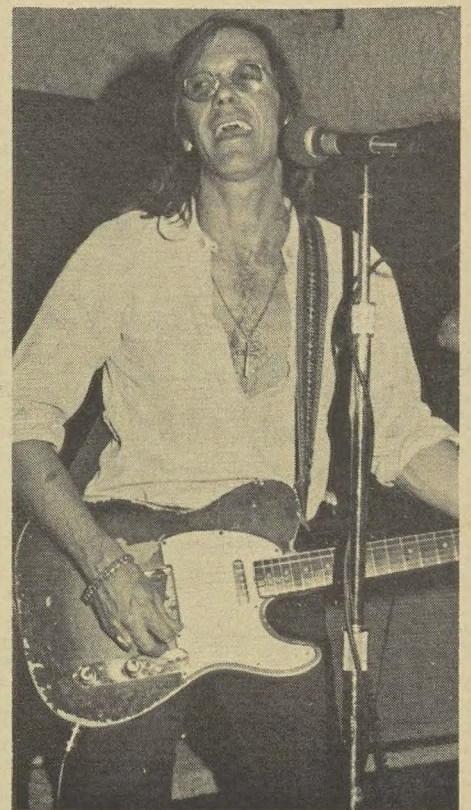
Keith Relf, former lead singer of The Yardbirds, found dead, in 1976. He was holding a live electric guitar. The focal point of The Yardbirds, one of the pioneer groups of early British rock which acted as proving grounds for Eric Clapton, Jimmy Page and Jeff Beck.

NOVEMBER 20

Duane Allman born. One of the most innovative guitarists of the turn of the Sixties. Leader of the Allman Brothers Band and played with Eric Clapton in Derek and The Dominoes. He died in October 1971, in a road accident.

NOVEMBER 27

Jimi Hendrix born in Seattle, Washington, in 1942. Perhaps the most innovative guitarist and rock stylist since the days of Les Paul and Chuck Berry. One of the purveyors of acid rock. Ten years after his death he still has a large cult following.



Doug Sahm, of NoPlaceElseLand

NOVEMBER 28

Randy Newman born in Los Angeles, in 1943. A major songwriter, his albums *12 Songs*, *Live* and *Sail Away* are among his best works. It was his song "Short People", however, that has made him most famous.

BAND AIDS

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CONTENTS

(Cover Photo by Robbin Cresswell)

ROCK OF AGES

Page 3

FAN MAIL/BLACK MAIL

Page 4

B-52's

Page 4

★ We did an interview with the B-52's last October. Here's a follow-up on their new Lp.

MANNEQUIN

Page 5

★ Gary Davenport and Mark Champion, members of on-again-off-again local band Mannequin, have a new single out on their own Closet Records.

TORONTO

Page 6

JETHRO TULL

Page 8

CLASSICAL MUSIC

Page 10

★ We realize that most of you don't care about classical music but maybe that's just because you don't know enough about it. Perhaps this article will arouse your interest.

1980 OPINION POLL

Page 10

★ Be sure to vote in the third annual opinion poll. If you can't have a voice in your government maybe you can have one in your rock'n'roll.

NEW WAVE MADE EASY

Page 11

DAVID'S DUSTY DISCS

Page 12

VINYL HABITS

★ Reviews of: Code Blue, Van Morrison, Whitesnake, Yes, Chris DeBurgh & more.

Page 14

IN CONCERT

Page 15

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SAN MARCOS

Discovery Records, Magic Coin, Flipside, Sundance Records

To the editor:

Why has this mag's letters section turned into a pulpit for rock fans to lash out at different types of music? I appreciate all types of rock without liking every group. There are extraordinaires and no-talents in every field of rock, so why limit yourself to two or three types? Listen to it all without comparing them to your favorites. Listen to new and different music on its own merits.

Some of you punk rockers lash out at all heavy metal because punks aren't supposed to like Led Zeppelin-influenced music. Open your minds and ears. Go back and listen to "real" heavy metal from '68-'76. This was before its stagnation, before Boston, Journey, etc. homogenized it. This is when it had some unity, structure and pop value to it; yet it still had the knife-edge as well.

As for you heavy metalists, most of you don't know what punk or new wave is. I dare you to name me over six new wave bands that you've heard. The only thing some of you understand is heavy macho, constantly changing chords and inane hedonistic/hippie lyrics. Everyone should close his mouth and open his ears. Music is for fun and enjoyment, remember?

KBC/SA

Dear Sir:

First of all let me begin by saying that IORR is one Bad Cat Rag, needless to say, "I Dig It." But, I also believe that when some member of the writing staff i.e. Judas Cheech, begins to tell me what is right and wrong with S.A.'s music, I rebel.

To prefer one type of music over another type is one thing, but to assume that anything else that is played or listened to is "crap" is an irrational mindset that is unjustifiable. It's even gotten to the point where kids will fight other kids that do not listen to the same type of music. This type of behavior is absurd and defeats the bottom line reason of music itself. What ever is right for Judas Cheech is fine but it is not necessarily right for the rest of mankind. I mean listening to RNR, getting high, and "breaking the law" might be great, fine and fun to do. Just remember one thing neither Judas Cheech or Judas Priest is gonna be there to bail you out if you get busted!!!

—Tony/S.A.

Dear David Arthur:

After the verbal beating you took in the Sept. issue, I thought you might need an encouraging phrase or two. I couldn't agree with you more on the quality (and I use the term loosely) of music put out by mongoloids like Van Halen, Judas Priest and other metal deficients.

And I was also digusted by DEVO's sellout to the commercial market on their latest Lp. It's a relief to know that somebody in S.A. (heavy metal-head capitol of the U.S.) realizes that it is 1980. As for the rock 'n roll public of S.A. — "they should be made to wear earphones."

—M. Hestand

Dear Rock'N'Roll,

I've had it with this David Arthur veghead! Obviously, Davie boy you don't understand that S.A. loves hard rock. That means tight yet complicated, fast but powerful music, with lyrics that make the singing stir ones deep inner feelings. But D.A. has seen fit to put down S.A.'s best rockers like: Sammy Hagar, Mahogany Rush, Aerosmith, April Wine and Def Leppard, while he praises trash like the Skids, Boomtown Rats, Inner City Unit and Talking Heads. Jelly-brained D.A. even had the gall to compare (and put down) quality like Judas Priest with the second-rate copy Motorhead! Motorhead does have hope — if they get a good singer and if they give their act more class (instead of looking like scum and singing the same way.)

Red Ryder/S.A.

(Let's get it right. Until Motorhead burst onto the scene in '76 Judas Priest didn't affect a biker pose until after seeing it work for Motorhead. Also Motorhead doesn't have to pretend that it's something it isn't. They don't attempt to use rock as a religion. And to who's a better singer, Rob Halford's no Pavorotti either. — D.A.)

the B-52's

Who They Are:

Keith Strickland: drums, percussion
Ricky Wilson: guitar
Cindy Wilson: vocals, percussion and guitar
Fred Schneider III: vocals, toy piano, walkie-talkie
Kate Pierson: vocals, organ, keyboard, bass, guitar

An Athens night, October, 1975: Suffering from China Syndrome (MSG) after an Oriental dinner and doing the laundry, the B-52's discovered they had mucho in common and formed a group of the same name.

And Where Did They Get Their Name:

A B-52 is Southern slang for a smooth, large, high bouffant hairdo. It's also a letter and a number and a famous mega-vitamin.

Where They Played First:

For irate neighbors.

First Instruments Used:

Six Hammond organs, a tuba and a tambourine.

Musical Background:

Fred was in Bridge Mix and Night Soil (groups).
Kate was in Sun Donuts, an original all-teen girl folk/protest group.
Keith played drums in a rock band in high school and listened to lots of



Beatle records, Captain Beefheart, Perez Prado.
Cindy lip synched 45's.
Ricky has none but one day turned into a musical genius.

Quote:

"As a group we enjoy science facts, thrift shopping, tic jokes, fat fad diets, geometric exercising, discovering the 'essence from within.'"

Latest Achievements:

Recording their second Warner Bros. Lp. *Wild Planet*.
Circling the planet one and a half times.
Writing a 26-volume encyclopedia.
Making up 199 new tic jokes.

Future Goal:

To receive advice from Dr. Joyce Brothers.
Listen to every album, read every book.
Travel beyond Yolanda.
Get that "certain something."

CINDY WILSON

Pisces; born February 28, 1957; favorite color, orange; favorite sport, water skiing; favorite dish, manicotti; most memorable experience, seeing Barrabas Collins at the parade in Augusta, Ga.; organizations belonged, to Welcome Wagon.

JULIAN KEITH STRICKLAND
Scorpio; born, October 26, 1953 in Athens, Ga.; musical influences, any musical instrument, Elvis Presley, Beatles, Perez Prado, Capt. Beefheart, The Tornados, The Isley Brothers, The Beach Boys, Rev. James Brown, The Ventures, Nino Rota, Michael Jackson Joni Mitchell, Jimi Hendrix, Erick Satie, Hamilton Bohannon, Talking Heads, Electric Fan, Ricky Wilson, Stevie Wonder, Music of the Dogons, bird calls, whales, dogs, dolphins, others; hobbies, collecting velvet paintings, short waves, floating in isolation tank; persons most admired; Don Van Vliet, John Lennon, John C. Lilly, M.D., Lily Tomlin; quote, "Hey yall!"



FRED SCHNEIDER

Fred was born a million years ago on Neptune. He came to earth soon afterwards and thought, "This is one wild planet! He decided to stay. After what seemed like forever he met some people at a laundromat and then... Fred likes everything from A to Z and is a Cancerian. Quote: "I'll love you 'til the cows come home."

KATE PIERSON

Kate is a 5'3" redhead whose favorite color is also red. When she was two years old she did hula improvisations and at three heard a fire on the radio and began to play an inverted waste basket and tuning harmonica. She grew up listening to her father's big band records. Her father, George, played guitar in a swing band. Her first rock concert was The Doors. Her favorite kind of music is things with a Cuban/Latin/mambo feeling. Also, Oriental bop type mambo, African music, Nino Hota, Cathi Barbarian, and much rock music. She likes James Brown and hearing new bands. She loves water and "nature" and everything in it. Kate is a Taurean and invites you to do her chart. She likes to read and dance and do adventurous things.

RICKY WILSON

We don't know the important facts about this member of the B-52's.

—RNR

The Once and Future Mannequin — with a new 45!

by Wendy Carson & Vicky Ray

Although Mannequin has been missing from the scene for a while, core members Mark Champion and Gary Davenport have collaborated and released a new single, "True Freedom"/"Remember Our Lives," currently heard on KISS and KRTU radio. More is on the horizon, including an Lp collaboration, planned live gigs with Mannequin, and hopefully they will garner an audience in other parts of the country as several national record import distributors have expressed interest in Mannequin, as has the manager of Canadian heavy metal group The Hunt. These projects and other ideas were discussed with Mark and Gary in a recent conversation:

RNR: How did you two meet?

Mark: I used to go to (the record store where Gary is employed), and one time I was going through the imports...

Gary: He looked like he wanted to be left alone, but I was determined to break through because anytime there's anybody in the import section usually they're looking at things that are more interesting.

Mark: We talked about music then and there, and he told me about his band. The following night I was at (another record store), and I just looked up and there he was. That night I followed Gary to Frank (the drummer's) Garcia's house. We were all talking; we had the same musical ideas. Gary had never heard me play. He said, "You're in the band."

RNR: Do you feel the new release compares with Mannequin?

Gary: In a way. In fact, we considered putting it out under (the name) Mannequin.

Mark: I think they're very close. The only person who was different was the drummer.

RNR: Why release it as Champion/Davenport?

Mark: Because Mannequin had fallen apart by that time.

RNR: Do the two of you plan to do any live gigs *not* as Mannequin?

Gary: I was thinking about it. I'm really looking forward to playing live (with Mannequin). I despise it, but I miss it, too.



Mark Champion (left) and Gary Davenport

'Or is it to be controlled freedom in that you don't have to make choices, everything is done for you.'

RNR: Is your live situation very similar to what you do in the studio?

Gary: There's no way to put everything onto a stage, but certain ideas that you really was to express to people, those things do come out. That's the way it will be anytime we play.

RNR: How do you handle songwriting chores?

Gary: Sometimes he'll have the music and he'll ask me to do the words, and sometimes it's the other way around. On "True Freedom," we did the lyrics together. He started off on the music and I worked on it with him...

Mark: A lot of "True Freedom" happened completely off the wall, right then and there.

Gary: It was pretty spontaneous. We were surprised; sometimes accidents turn out for the better.

RNR: Do you find that you have one influence as you write a song, and

another when you record it?

Mark: Sometimes. "Remember Our Lives" started out as a very soft, slow reggae song, originally on acoustic guitar. It was when we started recording it that we started doing different things with it.

RNR: The two of you plan an album, *Project Cancel*; what will it be like?

Gary: We both have a lot of ideas and we don't even know everything that's going to be on the album yet.

Mark: A lot of it we plan to do like we did with "True Freedom," just do it then and there.

RNR: How soon do you think that album will be released?

Gary: I'd like to see it out by December.

RNR: Will it fall into any particular category?

Mark: We don't plan for it to turn out any way. We're just gonna go do it.

RNR: Your lyrics often show your views on life and its problems. Right

now are you into South Africa consciousness?

Gary: I think it came slowly. It took me all these years to realize a lot about Africa. I got this interest in reggae, and started thinking about Africa. Then Peter Gabriel came out with "Biko," and Russell (Giffen, of Mannequin) bought me the book about Steven Biko. I read that and I really got interested.

Mark: There's a lot happening over there.

Gary: And it's always ignored by this part of the world. I believe it's a good idea to let it be known what's going on there because here in this country, we don't realize, we don't feel it. Even by writing something you don't necessarily feel it. I'm really against the South African government. I think it needs to be exposed because those people really are suffering.

Mark: I tend to agree with Gary.

RNR: Do you hope that people will listen to the record and think, or maybe act because of it?

Gary: There's going to be a certain amount of people who are going to respond to it.

Mark and Gary further discussed basic concepts behind their songs.

Mark: The concept of "True Freedom" is a paradox. I don't know if you can recognize any of what I was saying on it, but it's from Jean-Paul Sartre's *Being and Nothingness*. The idea of freedom — how free are you if you are *free*? I'm not talking about freedom as being able to do whatever you want, but at a metaphysical level. If you're free to make choices, does that mean that you're free? Or is to be controlled freedom in that you don't have to make choices; everything is done for you. Then are you free?

Gary: "Remember Our Lives" is dealing with people's basic human rights, whereas "True Freedom" doesn't deal directly with that.

Mark: "Remember Our Lives" is a question of people being a free people, and "True Freedom" is a different kind of freedom.

Gary: It's like an inner question.

Mark: The two sides of the record are the two concepts of freedom.

—RNR

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Toronto: Booze & Blues & Boogie

by Wendy Carson

Out of the many recent hard rock-in' Canadian exports shines Toronto, a band which follows in, and in many ways surpasses, the tradition of Heart with plenty of Lynyrd Skynyrd-esque gutsy blues-rock thrown in. Toronto have been on tour since February, promoting their new Lp, *Lookin' for Trouble*, which has nearly gone platinum in Canada (100,000 copies sold). They have been touring the U.S. for the past month and a half, opening for Rossington/Collins, Blackfoot, and Pat Travers. I had the opportunity to talk with bassist Nick Costello the day before their show, opening for Bugs Henderson at the Armadillo in Austin, and spoke with the others: vocalist Annie "Holly" Woods, guitarists Sharon Alton and Brian Allen, keyboardist Scott Kreyer, and drummer Jimmy Fox, after their energetic performance.

"Rock & Wave" is a term which has been used to describe Toronto's sound. Nick commented, "I think we're closer to a rock band, but because new wave was the trend we new wave'd up our songs as much as we possibly could do." Jimmy added, "New wave embellishments were added at the suggestion of the producers. New wave gave obscure bands a chance to record." Most of those subtle embellishments are added by Scott's Farfisa organ and Mini-Moog, a uniqueness amidst necessary rock & roll cliches.

Jimmy feels that "the next album will better define our direction," and

Nick mentioned that they "have gotten into a bluesier aspect." "Boozey & Blue," one of their performance songs that will be on their second album, is, according to Nick, "a real slow blues tune Brian had written with Holly, all about drinking Jack Daniels and falling in love in a bar." Continuing, "We thought it was such a slow, laidback tune that the audience would go down on a bumper and wouldn't stay with the momentum (of the show.) We gear our set basically to just go knock 'em dead. We want the audience to be really exhausted. Holly goes into a vocal solo and Brian follows her on guitar. They trade licks back and forth. When they're done, the audience just goes nuts. Then after that we go into a song called 'Delirious,' (on which Brian and Sharon trade off blazing guitar solos) and just knock their socks off. It

burns so much energy live. Our common thing is energy. We wanted to create more of that on the album."

When I commented to Nick that Holly's vocals are reminiscent of Heart's Ann Wilson (as well as Bonnie Raitt) he laughed for a moment and explained that although they have often been compared, "we're raunchier than Heart. We portray a tougher image. The only comparison is the fact that we have two females in the band and they have two females in the band. Other than that it's a totally different ballgame."

Changing the subject, he continued, "The aim of Toronto is to encourage people to have fun, a good time, and in fact, will be more so on the next album. We're trying to stay in a very positive attitude. A lot of bands take a negative approach to everything. The goal for our next

album is to have people buy the album and feel good." Sharon hopes that their songs will "have more message-oriented lyrics, but without preaching." The way they can achieve this, Brian believes is to "create fantasy situations — good stories that people can identify with, and still make it fun."

The band was formed a little over a year ago, with former members of Rose — Brian, Jimmy, and Holly contacting friends from their previous bands, Nick and Scott. Nick remarked that, "Holly had met Sharon (who was in Lady) and wanted to work with her." Their name comes from an Indian word meaning "meeting place" and was suggested to them since they all met in Toronto. Their influences range from straight-ahead rock & roll and blues to jazz. Scott thinks their sound "appeals to a younger crowd — teens and people in their early twenties," and commented that they will be taping a series of shows for Don Kirshner's Rock Concert in January.

Toronto will be taking a brief vacation in November, and then plan to start rehearsing for their next album and tour. In spite of such a demanding schedule, Scott feels "it's gonna pay off. It takes just a couple of years of sticking it out if people are gonna remember your name." Nick points out, "We're just glad we get the opportunity to go out and play our music. Our goal is to get to as many people as we can." —RNR



Toronto (l-r): Nick Costello, Jimmy Fox, Holly Woods, Sharon Alton, Scott Kreyer, Brian Allen



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JETHRO TULL - ROCK VS SCIENCE

Ian Anderson has revamped Jethro Tull with sweeping changes in the line-up. Gone are Barriemore Barlow, John Evan and David Palmer. Enter the highly-rated keyboardist Eddie Jobson of U.K. and Los Angeles drummer Mark Craney. Remaining in the band are lead guitarist Martin Barre and Dave Pagg, the former Fairport Convention guitarist who joined Jethro Tull last year.

The new Jethro Tull band rehearsed and recorded at Anderson's Maison Rouge Studios in London. The album entitled, "A" was originally scheduled to be an Ian Anderson solo effort, but with the new impetus it was released as a Jethro Tull LP.

"This album has more spontaneity than previous Jethro Tull albums. The musical line-up on this particular album is one that allows for that approach: As I said: we rehearsed a song in the afternoon and recorded it at night while it was still fresh.

"With the song "Crossfire" I have the title and some lyrics and we were actually rehearsing that track when my wife Shona came rushing in and said the Iranian embassy had been sieged. We all stopped rehearsing and came to watch it on the television.

The next morning before the others arrived for rehearsal I wrote all the lyrics. So, although it was aimed in that direction when this particular incident occurred on the news I filled in the missing words.

"Flyingdale Flyer" impetus also came from a new story about the last time the Americans had a slight hitch with one of their early warning systems and they thought the Russians had provoked an attack.

"Working John, Working Joe" is one of the songs that's about two or three years' old and which was written at the time when much flack was being thrown at the middle class by the unions. This is a slightly tongue-in-cheek song suggesting that the chap who is the white collar worker, a director of a company, has the same routine as the chap on the shop floor.

"I wrote the lyrics to "Black Sunday" just before I went on tour, which is the sort of sound it has, although I tried to write it in a way that anyone would feel if they have to go off to work and always wondering if, when they come back, they will find things the way they left them.

"Protect and Survive" is a title taken from the government pamphlet of the same name, which, in the

event of a nuclear attack, gives a very skeletal rundown on what to do. It is a slight dig at the government for not having given the people enough information. The content of the pamphlet is really minimal and assumes that everyone is a complete moron — it also contains a substantial amount of misinformation. The sentiments of the song are not necessarily my own, but the way that I would expect an "average" person to react upon reading that sort of pamphlet, especially in the aftermath of a nuclear attack. So it's a fairly current and topical subject in fact, nuclear attack is something I know quite a lot about, not from experience of course, but from having read a lot of published material, having analyzed the different view points regarding civil defense on a government-sponsored and a private basis, there is a lot more that one can do about the situation than one is led to believe, it's not a ban the bomb song. I think you can sing songs again in 1980-1981 about the bomb or nuclear war without it being anything like the songs in the era of Bob Dylan's protest songs because now we are dealing with the harsh reality of a pretty well understood science. I use words in the song that are the

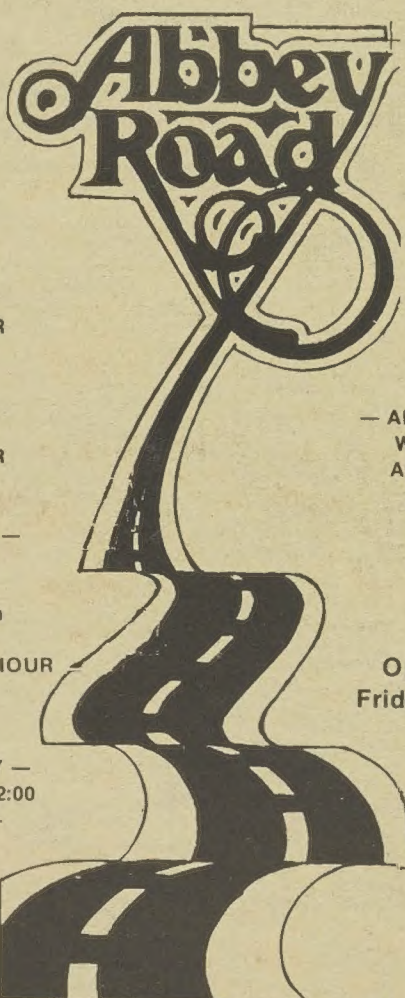
current jargon of people dealing with civil defense and I hope that people will question them and go out and read something a bit more authoritative than the "Protect and Survive" pamphlet.

"Batteries Not Included" is a bit macabre. A child awakes on Christmas morning to find that fabulous mechanical toy at the bottom of his bed, but it doesn't work because the batteries were not included. During the period of time that he is assessing its lack of life he identifies with the toy so strongly that when his parents wake up they find he has become like the toy and he's switched off as well. On this track my son Jamie makes his recording debut. I personally find the sound of young children on pop records to be extremely irritating, and this is probably no exception, except that it does have some validity.

"The Pine Marten's Jig" is a traditional sounding piece of music, but it is a lot more involved. It's very electric and therefore very 20th century. It employs a lot of fairly tricky little time signature pieces.

"The song "Uniforms" points out that we all undertake roles in society according to the clothes we wear. There are not many people who tend

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to express their individuality in terms of dress: they tend to conform to various social groupings, and they are actually in uniforms just as much as a soldier or a policeman, or, at the other end of the scale, punks. It doesn't always have to do with representing a social element which is desirable because it has a status to go with it.

"4.W.D. (Low Ratio)" is just about having an affinity for four-wheel drive vehicles. I thought it nice to have a song about that, and it's spelled that way to avoid confusion with another song on the same subject which is nothing like ours musically.

"And Further On" is one of those ambiguous, wistful things that have a private and personal connotation for the author, but a broad enough imagery, hopefully, to work in different ways for different listeners. To specifically explain my understandings of the lyrics would be to rob the individual of his right to a personal interpretation. I suppose it really serves as a musical and lyrical postscript to the rest of the songs on the album.

"On tour we're playing the songs that are well known Jethro Tull classics that people expect us to play. If I went to see the Kinks, Led Zeppelin, the Who or Frank Sinatra I'd be upset if they didn't play those one or two songs that to me are "the ones" so I assume people feel the same way about Jethro Tull.

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"For two of the band members it's a completely new show. In the past we have had the core of the material from the past and rehearsing it was just sort of stimulating the memory buds again, but this time we're going to have to put a lot more work into rehearsal. Two thirds of the show will be relatively new material.

"I am sure that in terms of our presentation on stage we'll probably close a little bit away from the kind of thing Jethro Tull has been doing in the past and which tends to be a bit historical. It's always felt, and I am

sure it looked like we were low key Village People on stage being dressed up in very definitive styles of clothing that had nothing to do with each other. With this album being a tight and quickly put together affair, there is a validity in presenting this in a more uniform sort of basis since the group does play well together. Once we get up there my part of the thing is just as one of the group. I may be

more in the front than the others, but it's still a group entity and it's all a great irony considering the fact that the album was supposed to be a solo album in the first place. It's turned out to be more of a group effort than any of the previous Jethro Tull albums."—RNR

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What, Me Listen To Classical Music?

by George Gaytan

Although this magazine is mainly about the rock'n'roll culture it originally set out to share and expose all types of music. And in the last 2½ years I've seen it expand to include jazz and raggaie, but never anything about our main roots, classical music.

Majoring in music and being involved in this field since I was eight, I thought I might share some insight into what classical music is, and perhaps give a bit of a guideline as to what you might enjoy. I'll be very general and use examples you can relate to.

There are five basic periods of classical music. The first period is the Renaissance, dating from 1450 to 1600. Music was quite basic, very jolly and repetitious. Madrigals, dances and choral works were popular then. The main instruments were lutes, stringed instruments, organs and woodwinds. If you've seen Monty Python's "Holy Grail" film you've heard music of this sort. Rock groups like Gentle Giant, Focus, Steeleye Span, early Jethro Tull, and the old Fairport Convention were influenced by this period.

The Baroque period stretches from 1600 to 1750. By this time fuller instrumental forms and wider use of harmonies were developed. The instruments became more sophisticated. Bach, Handel and Vivaldi were the main composers. The piano still hadn't been invented, so the harpsichord was used. The orchestras only contained 25-30 musicians, so the music was light and pretty. Fuges, variations, chamber music and suites were the main

forms of composition. Also, strong pipe organ music was being written. If you enjoyed the organ piece on Rick Wakeman's *Six Wives of Henry VIII* Lp, or the organ music on the first Emerson, Lake and Palmer album you'd like Bach's toccatas and organ works.

The third era was the Classical era, dating from 1750 to 1820. By this time, the piano was perfected, the orchestras were huge, and more dynamics (loud and soft contrast) and varied rhythms were used. You'd probably remember the names of these composers, since it's the music you were first exposed to as an elementary school kid being carted to the symphonies in the mornings. Beethoven, Mozart and Hadyn were all the big names. The composers were writing for themselves rather than for the courts or kings, who commissioned them to compose. So the music is exciting, majestic, full and a little more individual.

The next two periods sort of go back to back, so I'll run them together. The Romantic era, from 1820 to 1900, was the period where composers went all out in describing emotions. Tchaikovsky, Chopin, Brahms and Schuman were all good at pouring out their souls. Much solo piano music was written, and huge lush symphonies were performed. Composers like Liszt were as popular as the rock stars of today.

They toured all over Europe, had their groupies, and lived rather wild and fast lives. Paganini, the great violinist, was the Jeff Beck of the times, and as flashy an artist as any of the great guitarists of today.



From 1900 to the present is considered the Contemporary period. The music is very erratic, or descriptive, depending on who you hear. Bernstein, Bartok, Copland, Stravinsky, and Debussy have influenced many of the groups today. Pink Floyd, Genesis, Emerson, Lake and Palmer, Yes, and Supertramp have all used their styles. Contemporary composers are experimental and unconventional in musical standards, so much of it isn't relaxing, but it makes you feel and think. If you enjoy Brian Eno, or music along those lines, try out Varese or Debussy, you'd be amazed.

Though this has been a brief description I hope it's been informative. Don't limit yourself when you listen to music. It's just as absurd to me when a rocker tells me that "classical music is boring and wimpy", as when an older person walks up to me in the record store I work in and says, "Can you direct me to someone who knows classical music", having seen my longish hair and figuring that every young person listens only to "that noise". So, keep an open mind. You could find yourself looking forward to the next symphony as well as the next rock concert.—RNR

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NEW WAVE MADE EZ

A BLATANT ATTEMPT TO INFLUENCE YOUR MUSICAL TASTE



by Clyde Kimsey

There are probably a lot of you that are confused about which New Wave (1976-'79) records to buy. I felt the same way back at the end of 1977 when I heard the third rebirth of rock'n'roll. So now you're three years late, huh? Better late than never.

Maybe you've only heard a few dozen songs by different groups and are afraid to buy the albums of these unfamiliar bands. The most practical thing to do is to buy several New Wave various artists compilations to get an idea of which groups appeal to you. I feel this is a good time to list my favorites since the best New Wave has come and gone. Yes, that's right; artistically the New Wave movement probably peaked a year and a half ago (some would even say in January '78 after the Sex Pistols broke up). It doesn't really matter because change in musical styles should be synonymous with rock'n'roll itself. There should always be new and different music coming out. Not necessarily better, just different. It is unfair to compare the quality of one musical style to another just as it would be unfair to compare Picasso to Rembrandt, or a classic fiction novel to a non-fiction book.

The following list is just some records with good songs. It may or may not cover the entire New Wave/Punk field of rock. It's simply a sampler and it beats playing "record roulette" or buying on a hunch. 1. *Nuggets* — This superb collection of mid-Sixties punk songs should appeal to late-Seventies NW fans. No record collection is complete without it. This album is what I was reminded of when awoke to New Wave in 1977. It contains The Standells' "Dirty Water", "Lies" by The Knickerbockers, "Pushin' Too Hard" by The Seeds, and of course "You're Gonna Miss Me" by Texas' own 13th Floor Elevators, along with 23 other rock classics. It's available at selected cut-out racks. And if you like these songs, you might want to pick up #1, #2, and #8 of the *Pebbles* series.

2. *New Wave* — This one is identified by its red jacket depicting an English punk spitting beer at the camera. The album is worth the price just by having The Dead Boys'

two best and only good songs from their first Lp, also The New York Dolls' two best songs, and The Damned's anthem "New Rose". It also includes selections from The Ramones, Talking Heads, The Run-aways, and others.

3. *Thru The Back Door* — Discussed in this month's Vinyl Habits. 12 songs; 7 bands.

4. *Geef Voor New Wave* — The title is misleading since some of these groups such as The Rubinoos, Earthquake and Tom Petty, aren't New Wave. Regardless of that fact, their songs fit well alongside songs by Eddie and The Hotrods, The Adverts, the infamous Sex Pistols. It contains songs by both English and American bands. 15 songs; 15 bands.

5. *20 of Another Kind—Vol. 1* — This is a compilation of all-out punk singles by English groups, circa 1977-'78. If the forementioned Lps failed to meet your high energy needs, then this one is sure to keep you pogoing till you collapse. Songs by 999, The Jam, Sham 69, Otway and Barrett, and many others. You can get rawer and punkier but it will be just punk for punk's sake with little or no rock'n'roll value. 20 songs; 16 bands.—RNR

RIVER CITY MUSIC THIRD ANNIVERSARY PARTY

Rock'n'roll river city style is the slogan Morris Kalt is using for his River City Music store's third annual party that will be held November 16 at Big Al's club on Market Hill Road across from UTSA.

The party is being thrown in order to thank local musicians for their support of River City Music. Admission for all musicians is free when they pick up a pass at the store's location at 4402 San Pedro. There will also be free beer for musicians only.

The celebration will begin at 2 p.m. and will last until 2 a.m. Sunday, November 16. Among the local performers participating will be: Paul Halperin (blues/folk), Augie Meyers (Tex-Mex), Aggressor (heavy metal), Claude Morgan and the Blast (new wave rock), and The Revival Brothers ('60s rock'n'roll). The night will end in a gigantic jam session.

The party will be for musicians but the general public is invited too and can purchase tickets at Big Al's for \$4.00 (this does not include free beer). Anyone interested may call River City Music at 732-7151 for more information. All in all, the event should be a memorable one.—RNR

JUDAS CHEECH RETRACTION

Infamous rockwriter Judas Cheech is no longer a staff member of *It's Only Rock'n'Roll*.

After printing in his October column that certain KMAC-KISS disc jockeys did drugs and had groupies while on the job, Cheech confessed that he had never set foot in the station and that everything he said was "a lie." Although Cheech assured staffers that the column was written purely "in jest" the staffers, as well as certain people at the radio station were not convinced. After a long talk with the editor Cheech was "let go."

It's Only Rock'n'Roll wishes to apologize to KMAC-KISS for any inconvenience caused by the printing of Cheech's last column.

★ ★ ★

Recently Cheech called our magazine long distance (collect) to tell us of his latest ventures. He has since moved to Austin, changed his name to Judas Rotten, gotten a green "punk" haircut, and become a roadie for a band called The Zits. To San Antonians he had this to say, "Move your dial or move to Austin."

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25	26	27 black rose	28 Heyoka	29 Lotions

DAVID'S DUSTY DISCS

by David Frost

A ROCK'N'ROLL MEMORY

by David M. Frost

(Editor's Note: About three years ago, the name Peter Laughner started popping up in *Creem*, *Rolling Stone*, *Trouser Press* and mags like that. But he never cut any records and, as best I can discover, only contributed one song to one album. Who was this guy? David Frost knows . . . and after months of insistence on my part, here's the story.—RY)



I took this picture in 1975. Both of these people are dead now. The old guy is Leo Minz, owner of the Record Rendezvous in downtown Cleveland. Leo was the one who told Allan Freed, in 1952, about this crazy new music that the kids were listening to. Allan started playing the music on his radio show, and he called it rock'n'roll.

The kid in the background is my friend Peter Laughner. Pronounced "lock-ner", accent on the first syllable. It's a Scottish name, I think. Anyway, it's appropriate to picture Peter, next to Leo, looking at rock'n'roll records. Peter Laughner and rock'n'roll were just about inseparable, and this story is about Peter and about rock'n'roll. There's a lesson or two in here, so pay attention. I also suggest that you listen to something like *Loaded* by the Velvet Underground (side 1) as you read this.

A year or two ago, Billy Joel had a song called "Only the Good Die Young". If he meant "straight", "un-cool", "proper" or something similar when he said "good", I think that Billy missed the point. Pete Townshend was closer to the mark when he said "hope I die before I get old". The point is, some people turn into old farts on their fifteenth birthday, and others are young at age sixty. It's all a matter of attitude. Youth is a state of mind.

And rock'n'roll is a state of youth. My parents hated rock'n'roll; so did yours. In time, adults came to accept rock'n'roll but only with the understanding that the kids would give it up after awhile. Or at least listen to watered-down rock'n'roll that didn't get in the way of Important Stuff like racquetball and a new car and joining the Rotary Club and otherwise Getting Ahead in the world. It's a trade-off, like saying "Be a kid for awhile, but then you've gotta be a grown-up like me."

I now present Peter Laughner, a reasonable person who didn't trust the grown-up routine but was willing to come to terms with it if he could. The hippie trip was even less appealing.

Peter was a musician by trade. When music didn't pay the rent, he was content to work in his father's business and at various other jobs. He got married, screwed around with college and may even have voted a couple of times. As I said, Peter was a reasonable sort. But there was one point where he drew the line. Peter Laughner didn't see any reason why he should give up his love of rock'n'roll.

Think for a minute about that. "Rock'n'roll" means more than crude guitar chords and a 2/4 beat. It's more than leather jackets, long hair, dope, concerts, skipping school, dancing and romancing. Rock'n'roll is an attitude. Peter had that attitude. Rock'n'roll wasn't just a diversion or a quick fix; it was a way of life.

Rock'n'roll is natural, expressive, direct and honest. We're pretty much born with those qualities and pretty much lose them when we get older. If *that* was the trade-off, Peter wanted no part of it.

This wasn't idle rebellion. I wouldn't call it rebellion at all. It was a decision about what was important, essential, to Peter as an individual. Most other people had other ideas, so Peter had to struggle a lot and he died young. Twenty-four years old. But he died wearing his rock'n'roll shoes.

All of this happened back in Cleveland, Ohio. I was managing a record store when I met Peter (1969) and soon hired him on. Peter was in high school although it wasn't really his idea of a good time. The record-store gig was his first job and hardly the start of a promising business career. Music was the attraction. I probably could've gotten him to work for nothing.

It more-or-less ended up that way. Peter was a much better customer than a clerk. Many's the time he would sign his paycheck back over to me and mumble something about "paying for the albums I took home last week."

His sensitivity to music was remarkable. He always went for the quality stuff, whether blues, jazz, country or rock'n'roll. It was mostly rock'n'roll but the type of music didn't really matter as long as Peter could learn and grow from it.

He listened to intense bluesmen like Charley Patton and Robert Johnson and advanced jazz artists like Ornette Coleman and Archie Shepp. And plenty of rock'n'roll — Stones, Roxy Music, Lou Reed and the VU, Stooges, Dylan & the Band, David Bowie. Writers like Bill Burroughs and Allen Ginsberg. People who have, or will have, a place in his story.

There would've been a place in history for Peter, too. He was right in the middle of the emerging Cleveland-Akron New Wave scene. I heard the tapes of some stuff he did in New York with Tom Verlaine and Television; they sounded great. Peter would've been a natural Ramone, and he almost joined the Velvet Underground at one point.

Peter's last band was called Rocket from the Tombs. Pere Ubu evolved from that band; so did the Dead Boys. Peter died in 1977; had he lived, he surely wouldn't formed another band, and another, until he found one that was just right.

So what? Another singer and guitar player who didn't make it. Never went platinum, never made the cover of *Rolling Stone*. That's true, but the way you live is what's really important. The results — fame, fortune, whatever — usually take care of themselves, sooner or later.

Peter's approach to music, and to life, was open and honest. There was a positive quality to it. His instincts were good, his purpose clear and his motives were kind and generous. Even when he made mistakes.

And Peter made a lot of mistakes. The worst was that he gave up too soon. He died from natural causes but it seemed in his last months that he deliberately courted death out of frustration and lack of patience.

That, in its own way, was appropriate. Impatience is a primary aspect of rock'n'roll. The music doesn't wait. And while I found his death quite senseless and tragic, who am I to say? I wasn't always patient and understanding with Peter. It's tempting to blame it entirely on "society" and all that shit, but the truth is that his parents, who maybe understood him least, probably stood by him the most. Some of his "closest" and "hippest" friends set impossible expectations of him and weren't always there to help him when he fell. Too late did we all learn that it was Peter's life and only he could write the words and music.

That's the down side. The good side is that Peter and rock'n'roll were one and the same. Just being with the cat, didn't matter if there was any music around (though there most always was); usually felt good in the same way that rock'n'roll feels good.

Peter was a rock'n'roll record come to life. A walking, talking copy of "Blue Suede Shoes". "Stairway to Heaven" calling from New York City at 7 AM to tell me about Patti Smith. Sitting in a neighborhood bar and having a few beers with "19th Nervous Breakdown"

And riding around downtown Cleveland one afternoon and not paying much attention to the radio until it brought forth the sound of "96 Tears" and Peter just smiled when I turned up the volume and said "I *knew* you liked that song!" I'd never told him that. He just knew me, knew the song and knew it was one of my favorites.

Peter made most of his linkages through music. The music he heard would shape his attitude towards life. His life, in turn, shaped the music he sang and played. For me, Pat, Charlotte, John, Frank, for a hundred others who felt at home with Peter and with rock'n'roll, Peter Laughner was, in Frank's words, "an outstandingly good dude to hang out with."

Two other things I remember. I visited Peter's parents about two years ago. His mother invited me to take a couple of albums from Peter's collection, to remember him by. The Lou Reed/Velvet Underground Lps were closest to Peter; I left them. Instead, I chose *Astral Weeks*, the first *Robert Johnson* Lp and *The Who Sing My Generation*. Thanks, Margaret. That was very kind of you.

And the first time I was back in Cleveland after Peter died, Frank and I went to a rock'n'roll bar one night. It was Peter's kind of place and I remarked to Frank that I half expected Peter to walk in the door. Frank knew the feeling, and said that he sometimes gets angry when Peter doesn't call. We both felt the frustrating sadness that lingers when you lose a close friend.

Rock'n'roll music is a close friend, too. In portraying Peter as a man for whom I had a deep affection and in presenting him as "a rock'n'roll record come to life", I'm also trying to describe the power of the music.

Make no mistake: rock'n'roll music is very powerful. It's given millions of people an identity and has shaped major changes in contemporary society. It communicates instantly and brings a message that can last a lifetime. That's quite an accomplishment.

Rock'n'roll is derived from country and blues music. Folk music. Music from the people. Music for the people. And that explains the power of rock'n'roll.

Classical music is largely an exercise in composition. Popular music is invariably escapist. Folk music — people music — is the stuff of reality. If rock'n'roll sounds brash, straightforward and confusing . . . well, hell, that's what being young is all about! Youth is also the time of wild-eyed excitement and wide-eyed wonder. The way you act naturally, before you're told what's approved and expected. Innocence. The emperor has no clothes. Rock'n'roll is the promise that it can last forever.

Little wonder that, from Presley to punk, the authorities have ranted and raved against rock'n'roll. A force that strong is very threatening to those who can't control it.



Little wonder that the music industry has tried (and often succeeded) to find a formula for assembly-line rock'n'roll. Music that can be manufactured, and shaped for approved purposes, is a hell of a lot less threatening than the sound of the streets.

When he was right, and when he wasn't, Peter Laughner was the sound of the streets. Other people have possessed the same qualities I found in Peter. Too bad there aren't nearly as many of those people as we need. Peter, I miss you.

(Tune in to David's Backbeat show on KRTU (91.7) every Tuesday from 8 P.M. - 9 P.M.)

Reggae on the Radio, Mon!



KRTU-FM now features an hour of reggae music each week. The "Jamaican Wave" show is broadcast every Saturday from 5-6 p.m.

"Jamaican Wave" concentrates on the musical, social and political aspects of reggae, says Anthony Rogers, the Trinity student who hosts the show. The most influential practitioners of the "island beat" — Bob Marley, Burning Spear, Peter Tosh, Third World, Black Uhura, etc., etc. — are regularly featured.

"Jamaican Wave" joins "Backbeat" and "Offbeat" in KRTU's family of quality rock'n'roll radio programs.—RNR

NOBODY WHO WRITES FOR THIS RAG'S GOT ANYTHING YOU AIN'T GOT, at least in the way of credentials. There's no reason why you shouldn't be sending us your stuff: reviews of albums, performances, films, and books. Articles on blues, jazz, reggae and rock would be of great help to round out our magazine's appeal. Sure, we don't pay anything . . . but then who else do you know who'll publish you? We really will . . . ask any of our dozens of satisfied customers. We need writers! Send a sample to: P.O. Box 5629, San Antonio, TX 78201 or call: 732-8347.

HEART OF THE CITY

by Jim E. Beal, Jr.

Setting the scene: It's heading toward late on a Saturday night. Orville Redenbacher and I are making preparations to see *Frankenstein Meets The Wolfman* — we're warming up with Gary DeLaune meets the NCAA scoreboard. The gate's locked, the snow dog is on patrol, Miss Neesie's doing the Big Fade and all is right with the world.

My ease is shattered by an obnoxiously loud telephone. I answer with an incredibly polite "Hello?" And this is how the conversation went: "Is this Jim Beal?" "Yes, it is." "Is this the Jim Beal that writes for *It's Only Rock and Roll*?" "Yes, it is." "Well, I'm a secretary at KISS/KMAC radio and I just want you to know I thought your article in the last issue was terrible, how could you write those things, if the FCC gets a hold of that . . ." "Wait a minute, I wrote about the Lowrider Happening and the Dell-Kings."

"You didn't write the article about Joe Anthony coming to the station with drugs and impressing the secretaries?" "No." "Then, who did?"

At this point I perform the Uncle Phil Shuffle, not wanting to admit that I don't know everything in the universe, not to mention who wrote an article in a magazine for which I'm the Local Scene Editor.

If I had a choice of irritating and upsetting the President and irritating and upsetting a secretary I'd chap the Prez any day. He only (marginally) runs one country — secretaries have a network that shames the Mafia and the Tri-Lateral Commission.

I mean, if you get a secretary angry at you you might as well take the black capsule and pray death comes quickly and silently before Satan's Girl Friday has your papers fixed so you spend Eternity playing the Kazoo at a roadside park in Alabama.

Not only is the KISS/KMAC secretary offended by the article, she has a gentleman friend who is also offended and she tells me he's threatening bodily harm. By this time Gary's gotten through college scoreboard. I picked nothing but losers. I leave the warmth and safety of my bed, trudge to the cat box file cabinet and track down the article in question.

It turns out to be "Judas Cheech", a satirical piece which appeared on the same page as this column and which the editor, Mr. Ron, claims is a very popular item around town. I personally believe someone is yanking his carrot but then I never really cared until an irate secretary with an irate friend called me to complain and talk about lawsuits and violence.

Now I'm not afraid of lawsuits because I don't have any money and this magazine doesn't have any money. Lawyers somehow don't sue people and things that are broke. And

I usually don't fear physical attack except I caught a bad knee which prevents me from running away and now I'm heavily into the art of avoidance.

However, after reading this particular installment of "Judas Cheech" I too, get offended (number one because I have to read it and number two because it's snide and snideness is not fun nor is it satirical and number three because it denigrates innocent bystanders).

I agree with the lady on the other end of the phone, suggest she write a letter to the editor, give her the office phone number and say good-bye. Now I'm off the hook but she's still somewhat angry. Now what's she gonna do? Now what are any of us gonna do when we're in a high state of pissivity and the object of our wrath is not in plain sight? I just might have some viable suggestions.

1. Do not seek REVENGE — Rather seek to "right the wrong" — it's probably the same thing as revenge, but you'll feel so noble if you're on a crusade for justice.
2. Be Creative — If you're, for instance, writing a letter to the editor by all means don't just scribble "Your publication is a piece of shit." Your mother might read that, my mother might read that. Mothers don't like to read the word "shit" and editors rarely print it. Be witty, be thoughtful, quote Harry Truman or FDR or Jackson Browne, be proud, sign your name. If you do all those things in a letter to the editor of this rag he'll surely call you and ask you to come to work with us. If he doesn't I will.
3. Don't abuse machines — If you get irate enough to call someone with a complaint and get an answering machine instead of a human you must maintain your equilibrium. Face it, some machines are easier to talk to than the people who own them, but they have their limitations. This magazine got its machine second-hand from a rest home. It's old, it's slow, it's probably senile. It deserves some respect just the same.

I realize it's hard to be witty when confronted with a garbled voice telling you you have 30 seconds in which to state your case. If you can't be creative in 30 seconds hang up and write a script — or call back when the human is home.

Don't shout obscenities onto a tape. That tactic didn't work for Nixon and it won't work for you unless you happen to be Richard Pryor and Richard Pryor never shouts obscenities onto answering machines because then people could put out bootleg Richard Pryor albums.

ON RESPONDING TO THINGS
YOU DON'T LIKE IN
THIS MAGAZINE IN PARTICULAR
(AND OTHERS IN GENERAL)

4. Avoid face-to-face confrontations — Extensive research has shown people don't have beefs with average, normal, everyday persons.

Anyone who you want to chew out will either be so ugly you won't be able to look at them long enough to get it said or so pretty you'll fall in love at first sight and end up hating yourself for lusting after someone you despise.

5. Don't get physical — If you think about it carefully there are only a few things that can happen if you choose the path of violence. You could kill your antagonist. Where's the fun in that? Death is so final. It's not romantic or charming. Just forget about that one.

You could just beat the person to a pulp. Again, unless you're into inflicting pain, you don't have any fun. You just skin up your knuckles and run the risk of breaking your hand or your Louisville Slugger and ruining your clothes.

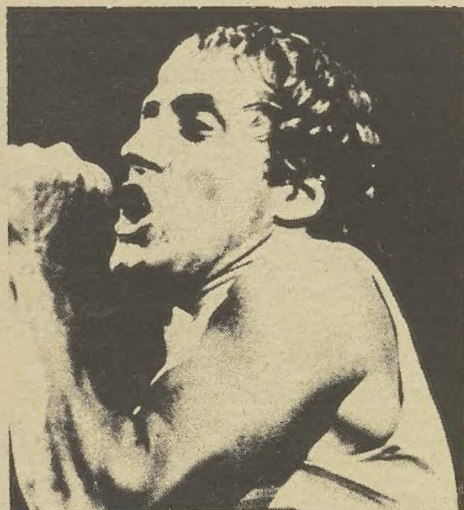
You could get beat up while trying to beat someone else up. Wouldn't that make you feel like a fool?

How about beating the object up just a little bit? I once hit a guy in the jaw to try and teach him not to shoot at my car. He had a heart condition and suffered from some rare disease which caused periodic blackouts. For weeks after "No Shooting At My Car 101" I got phone calls from the guy and his family detailing the latest misery my single punch had triggered. He didn't shoot at the car anymore, but I get nauseated whenever the phone rings. Not a clear victory by any means.

6. Beware of the Dark Arts — Sure magic, voodoo and witchcraft could be effective but the side effects aren't pleasant for anyone concerned. Look at the deep menudo Conan gets into when wizards cross his path.
7. Get friendly with their loved ones — I hesitate to share this with you because it is so dastardly and devious, but it's practically fool-proof and the most efficient device ever conceived by mankind for the purpose of seeking revenge, cops, justice.

Avoid the person at all costs while worming your way into the good graces of their parents, grandparents, husbands, wives, boyfriends, girlfriends, etc. It takes time and energy, but soon they'll tell your target all about what a great person you are and how they should strive to be more like you and on and on and on. It will probably drive them to the brink of insanity.

If it doesn't at least you can get close enough to their property to steal and break things.



McVicar/Original Soundtrack of the Who Film (Polydor) — This British film about arch criminal John McVicar starring Roger Daltrey should soon be released in the U.S. That will hopefully help the soundtrack sell because it's a very good one and stands on its own as good rock music without the movie. Among the many stellar musicians who appear on the album are all members of the Who making this Lp a must for Who fans. The music is arranged and conducted by Jeff Wayne of *War of the Worlds* fame. Much of the album has a Who-like quality to it and should do very nicely until the next real Who Lp. **RY

Whitesnake/Ready and Willing (Atlantic) — Whitesnake boasts ex-Deep Purple members David Coverdale, who was their lead singer after Ian Gillan left, and Jon Lord on keyboards. They group has been together for three albums but has still not come up with music as strong as the Deep Purple of 1970-74. However they make sensible tuneful Heavy Metal music which doesn't dwell in excesses the way 90% of the HM fare has in the past five years.

Whitesnake's songs work because, at last, we have a band that knows what they are doing when it comes to making a song interesting and not predictable or too noisy. They are creative enough to please old and new HM fans alike but may not be up to the high energy requirements of fans of Van Halen, AC/DC, or Nugent. Fave songs: "Blindman" and "Ain't Gonna Cry No More." (B) **Clyde Kimsey.

America/Alibi (Capitol) — America is, and has been one of my favorite bands since it's beginning. However, with their previous album I thought the loss of one of the members meant losing one of the main ingredients to their special way with music. I'm happy to say that with *Alibi* the band has shown that it can snap back. They seem to be continuing in their standard style with songs like "Catch That Train" and "Survival", but they are also exploring new ground and fresh ideas with "Hangover" and "One In A Million." Any America fans who were put out with their last Lp owe it to themselves to listen to *Alibi*. (A-) **Bill Cornish



Roky Erickson and The Aliens (CBS Import) — "I think of demons for you" screams Roky in one of the songs from his first album in a dozen years, and maybe he's the only one to sing and write about things that go bump in the night as well as things that go wrong in the brain. An acid casualty from the late-Sixties, Roky is still lucid when he rocks out and no one who has ever seen him perform can deny that he has charisma when he's onstage. He still possesses the voice of a fallen angel and it's a sound that is as uniquely his as is his dark vision.

While the Aliens aren't as well suited a backup band for him as are The Explosives, they perform well enough. The weak production (by former Creedence Clearwater Revival member Stu Cook) is the main reason that the album won't be as popular with Roky's fans as it should be. Most of the time Roky sounds like he's singing from inside a casket which takes the raw edge off his vocals. Anyway, despite the hokey Halloween lyrics and some poor material choices ("Creature With The Atom Brain" for "Bermuda Triangle" and "Stand For The Fire Demon" for "Bloody Hammer") the album is full of good spooky songs like "Two-Headed Dog", "Don't Shake Me Lucifer" and "Mine Mine Mind". **RY



Martha and The Muffins/Metro Music (Virgin) — Not just another dance band like the B-52's, Martha and the Muffins have something to say in verse. They're remindful of an earlier playful Blondie (ex., "Paint By Number Heart"), partly because of the two female singers/keybordists Martha Johnson and Martha Ladly. Sax supplied by Andy Haas adds a touch of early Roxy Music to their sound. The entire album is one of the best Lps to come out of the latterday new wave scene and some of the standout song here are: "Echo Beach", "Hide and Seek", and "Saigon". This prolific band from Ottawa, Canada already has another import album out so be sure to pick this one up quick before the other is issued domestically. **RY

Al Stewart/24 Carrots (Arista) — One could rave forever on this one — it's his best yet. And if minstrels were still around, he'd be

one. Songs like "Paint By Numbers," the ethereal "Merlin's Time," and the fast-paced "Running Man" are excellent. Stewart is much more rock-oriented here than on previous Lps, but his melodies are as compelling as ever. (9) **David Arthur

Code Blue (WB) — This is the best American pop new wave album since the Cars first in 1978. That should be enough right there to sell you; but let me tell you why it is.

Hooks: This album's got 'em. Great ones too; the kind you don't forget — ever. And you don't get tired of them either. I've heard some of these songs about 25 times and they still knock me out.

Lyrics: Intelligent, yet down to earth. Dean Chamberlain (who co-founded the original Motels in 1977) sings in *Modern World*: "Where are Freddie and the Dreamers? They're all selling shoes... Down in Chicago, the students are up!... Life in these modern times; nobody told me 'bout times like these." It makes you think, What was so great about the sixties?

Music: From fast Pretenders style rockers like *Whisper/Touch*, to the Tom Petty influenced *The Need*, slowing up for *Face to Face*, and pulling out all the stops on *Hurt* where Dean Chamberlain's maniac guitar playing makes you feel more sorry for his Fender than his girl! The bass playing is handled by Englishman Gary Tibbs, ex-Vibrator and Roxy Music (*Manifesto*.) The drummer Randall Marsh was in Petty's first band Mudcrutch.

You're probably thinking "Why should I buy an album I've never heard by a group I've never heard of instead of the new Kansas album?"

I'm not saying don't buy the Kansas record; however, I've played more interesting melodies on a touch-tone phone. Listen to *Code Blue* at a record store. Maybe you'll buy it instead of Journey's next. (Five stars.)

**Jeff Webb

Van Morrison/Common One (Warner Bros) — To compare Van's latest album to his last two efforts *Wavelength* and *Into The Music* would be rather pointless because each of his works stands alone and separate. Even so, the *Common One* Lp again sketches out Morrison's new-found Christianity. Here his soul searching explorations are somewhat constricted by the boundaries of his new religion. He's not stepping out into the mystic, his defined area is more limited than that now. But beneath the calm surface and inner peace that he seems to have found, Van is still struggling with the eternal questions.

Lyrical Van is less than poetic but here simpler words are played off complex rhythm patterns and Pee Wee Ellis's sax. The hooks that were rampant on his latter efforts aren't here either except when they surface on one-riff songs like "Satisfied" (the jauntiest tune here) but actually catchy hook-filled songs would detract from Van's point. This is a very meditative album and has quite a soothing effect on the listener. If you enjoyed *Veedon Fleece* then you'll like the *Common One*.

**RY

Thru The Back Door/Various Artists (Mercury) — This is a compilation of the singles of various bands from England and Northern Ireland who are on Phonogram's Back Door label. The package also includes a bonus single by The High Numbers who later became The Who. The album is comprised of many types of original but unknown groups all of which are to be commended for making new and unique songs that are accessible to the informed rock audience without being too arty.

The Donkeys have two very good powerpop songs that could have been great ones if they would have given them more inflection and a more fun feeling. The trouble with a lot of English powerpop bands is that they have the energy but aren't quite loose enough for the "pop." Loosen up mates!

There are seven groups and twelve songs in all with The Tearjerkers' "Murder Mystery" being the only disappointment.

Another outstanding band that we might hear more of is Daleki. They succeed in creating moods with their tranquil electronic pop songs. (A-) **Clyde Kimsey

Yes/Drama (Atlantic) — A return to the old days of "Yesteryear" for this band, who has just added two new members. Rick Wakeman and Jon Anderson are gone, and the band sounds less trite, pretentious, and boring as a result. An encouraging sign of life — but the Buggles were better. (The two new members are from that collaboration.) (8)

**David Arthur



The Police/Zenyatta Mondatta (A&M) — Much ado has been made about their commercialism, innocuous lyrics, exploitation of reggae, but they remain one of the most proficient, energetic bands around. Their new release is as far beyond *Regatta de Blanc* as *Regatta* was beyond their debut, *Outlandos d'Amour*. Once again, the studio has been used to great effect without any sacrifice of energy; while the music may be less raw than their debut material, their driving rhythms, crisp musicianship and shifting, sinuous textures conspire to captivate as never before.

Their humor is still in evidence, as in the bitter "Bombs Away" and a Lolita tale, "Don't Stand So Close To Me" (yep, girls, the Sting was once a schoolteacher). But with this Lp, the focus moves on to other, more "gray" areas: Sting is haunted by "Shadows in the Rain" and "Voices Inside My Head," and is "Driven to Tears" by the world at large. The latter cut in particular is a bit of a departure, lyrically and musically, from previous Lps, and features some hot guitar by Summers. I know there are still folks determined to miss out on this band's high-voltage synthesis of pop/rock/reggae for the reasons mentioned at the outset of this review, and to you my only reply is "De Do Do Do, De Da Da Da." (Who says these guys can't write intelligent lyrics?) (9) **V. Ray

IN CONCERT



by Robbin Cresswell

Paul Simon/Will Rogers Auditorium, Ft. Worth/Oct. 12 by Robbin Cresswell

Paul Simon rarely tours. But he's currently on the road for the first time in five years to promote his latest album and new film *One Trick Pony*. Choosing to play only small halls, the 3000-seat Will Rogers Auditorium was Simon's only Texas appearance on a short ten-week tour.

Looking younger than his 39 years, Simon came on stage thirty minutes late but the crowd didn't seem to mind as they applauded for several minutes. Picking up a wireless electric Gibson guitar, Simon began with a number from his first solo album, "Me and Julio". He followed it with "Still Crazy After All These Years" and a new song "Ace In The Hole."

Simon's voice was fresh and clear. He seemed less serious and more energetic than I thought he would be. His backup band was solid. It consisted of members of Stuff: Eric Gale (guitar), Steve Gadd (drums), Richard Tee (electric piano and vocals), and Tony Levin (bass). Rounding out the band was a four-man brass section.

He opened the second half of his show with "American Tune". Then a slower reggae-flavored, although weaker, version of "Kodachrome" which led into Chuck Berry's "Maybellene". The Jessie Dixon then joined Simon for "Loves Me Like A Rock" and "Bridge Over Troubled Water".

After an encore, Simon returned to perform the Simon & Garfunkel hit "The Boxer". To the surprise of all, his girlfriend, Carrie Fisher, walked on-stage and joined him on the Everly Bros. classic "Bye, Bye Love."

Another encore and Simon came back with two of his own classics, "Mrs. Robinson" and "Sounds of Silence".

Most of the songs he had chosen to play were from his last two albums doing only one from his first solo Lp. He finished his show with two new songs which were fitting, "Long, Long Day" and his current hit single, "Late In The Evening".

Although I felt a small disappointment because Simon did not perform more material from his earlier works, I didn't feel cheated. The show flowed smoothly and he mixed his old and new material well. It was an evening I thoroughly enjoyed.—RNR

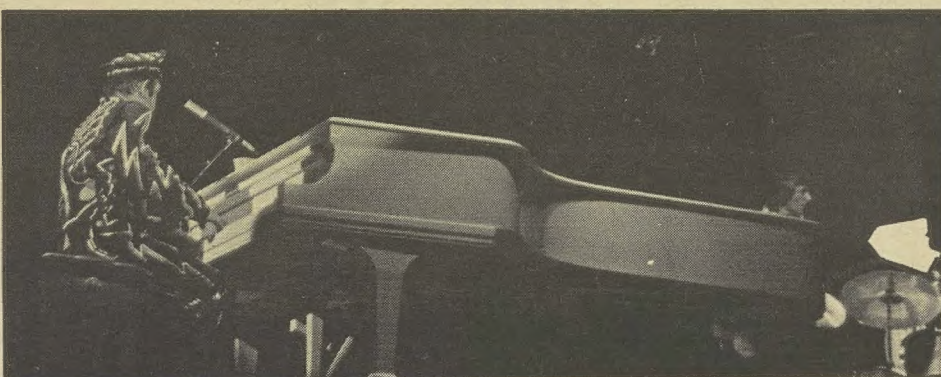
Doobie Bros./Huey Lewis & The News/S.A. Arena/Oct. 22 by Joe Zaher

A heavily middle class, white, well-dressed crowd invaded the Convention Center to witness a lively presentation by one of America's most successful rock bands. The show consisted of a great new band playing potent rock'n'roll, followed by one of rock's so-called "aging Dinosaurs", trying to prove that while the music may have changed, "it's still rock'n'roll".

Though not mentioned in any of the promotional ads, Huey Lewis & The News proved to be an exciting addition. After a chilly welcome, from a crowd that did not know what to expect, they launched into an electrifying set. Playing tunes from their lone Chrysalis album, they proved to be very entertaining. Highlights of their set included a striking harmonica solo, two vibrant guitarists full of energy, and Lewis himself, a well-versed front man in the Peter Wolf tradition.

The Doobies finally took the stage and immediately were enthusiastically welcomed by the crowd. Establishing a pattern that lasted for the rest of the evening, they began playing several songs from their *Stampede* period. However, just as they started to catch fire they digressed and played some songs from their new album. The new songs and a few of the slower numbers from *Minute by Minute* seemed to disrupt the flow of the concert.

Highlights of their extensive show included an elaborate light show, an extra gospel-tinged chorus on "Jesus Is Just Alright", and Patrick Simon's guitar solo taken at the back of the arena. The new members of the band including Cornelius Bumpus on organ, sax and vocals, exciting new guitarist John McFee (formerly of Clover), drummer Hugh McCracken, and special guest Willie Weeks on bass, meshed very well with the playing of Michael McDonald on keyboards and vocals, longtime drummer Keith Knudsen, and guitarist Simmons. All told, it was a very soothing evening of entertainment.—RNR



by Jimmy Freeman

Elton John/U.T. Special Events Center, Austin/October 15 by David Arthur

After a long exile from the top of the chart, Elton John has finally returned. While it is too soon to tell if he can live up to his old days of glitter and glory, in Austin he provided a good case for his abilities.

John and his band, including longtime associates Dee Murray on bass and Nigel Olson on drums, took the stage as eerie lighting and smoke enshrouded them. The group then broke into "Funeral For A Friend/Love Lies Bleeding". The performance was incredible.

Although the group was missing their electronic keyboardist, who was hospitalized in Houston, the sound

was fairly good. The band, however, was almost too loose — missing vocal cues, etc. The two guitarists seemed lost at times and Elton's repeated piano digressions didn't help their timing. Murray and Olson were, however, excellent.

They performed many of the older songs which had helped to make Elton a household name in the Seventies: "Harmony", "Goodbye Yellow Brick Road", "Tiny Dancer", "Your Song", "Rocket Man", and others, along with his newest hit "Little Jeanie."

The concert showed that Elton is still a consummate performer although he appears to have lost some of the magic. For many the show was more nostalgia than anything else.—RNR

CONCERT GUIDE

AUSTIN

- 11/7 — Romeos/Armadillo
- 11/8 — Roomful of Blues/Soapcreek Saloon
- 11/9 — Bruce Springsteen/U.T. Special Events Center/(Sold Out)
- 11/11—Police/XTC/Coliseum (Spotlight Productions)
- 11/13—The Heath Bros./Armadillo
- 11/15—Spyrogyra/Armadillo
- 11/18—Iggy Pop/Joan Jett/Club Foot
- 11/20—Steve Forbert/Billy Burnette/Armadillo
- 11/21—Talking Heads/Armadillo
- 11/21—The Busboys/Clubfoot
- 11/22—John Klemmer/Armadillo
- 11/23—Gary Myrick/Clubfoot
- 11/24—Savoy Brown/Double Trouble/Opryhouse (Spotlight Productions)
- 12/5 — Rockpile/Moon Martin/Armadillo
- 12/15—Thin Lizzy/Opryhouse (Spotlight Productions)

SAN ANTONIO

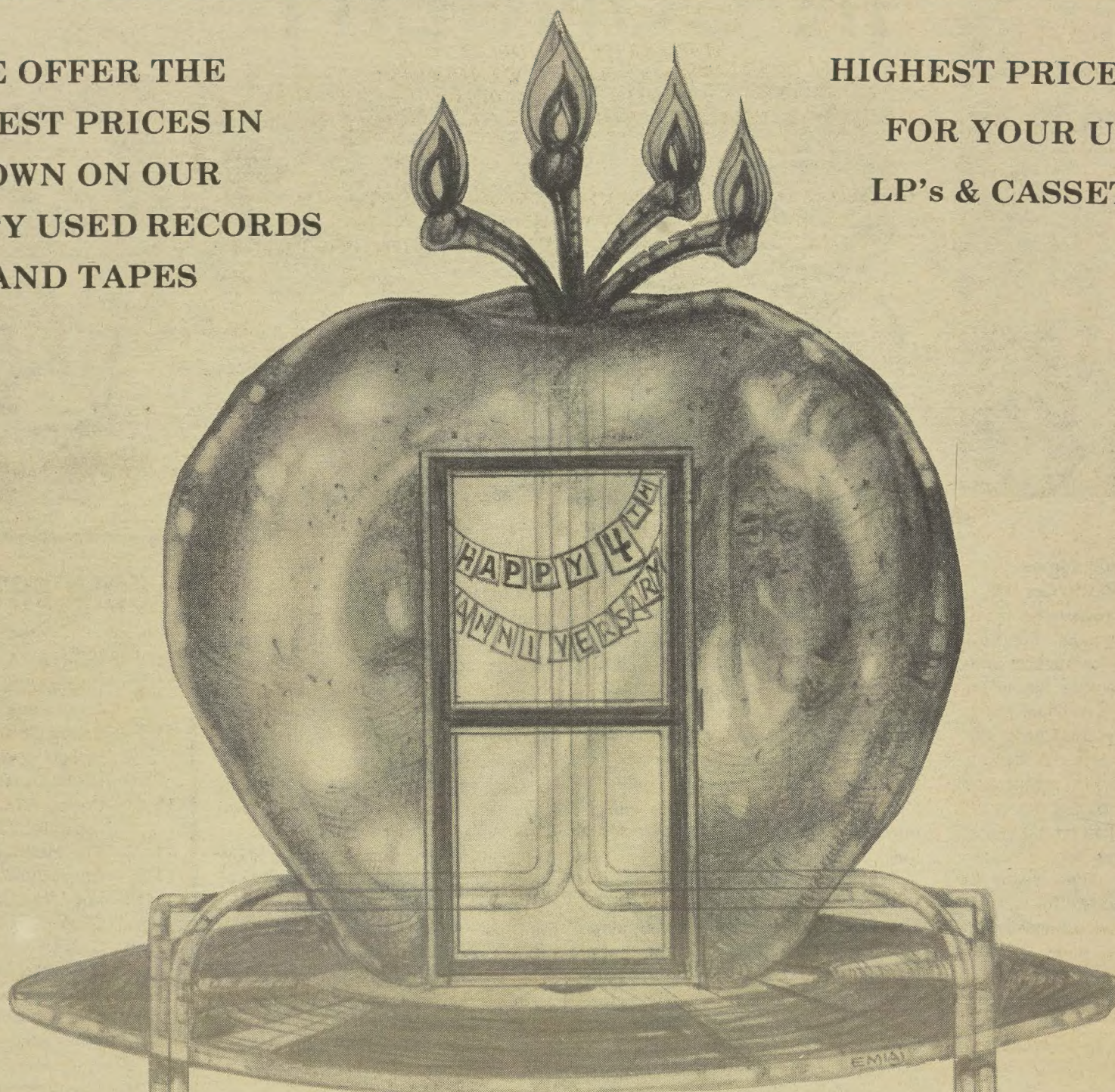
- 11/6 — The Romeos/Skipwilly's
- 11/7 — Van Wilks/Skipwilly's

Armadillo/Mail Order Box 3104, Austin, Tx. 78704, 1-477-3548
Antone's/7934 Great Northern, Austin, Tx., 1-454-0555
Manor Downs/P.O. Drawer T, Manor, Tx. 78653, 1-272-5581
Soapcreek Saloon/11306 N. Lamar, Austin, Tx., 1-835-0509
Spotlite Productions/Austin, Tickets (Clubs Only), 1-441-9191 (Major Shows' Tickets at Joske's)
U.T. Special Events Center/P.O. Box 2929, Austin, Tx. 78769, 1-477-6060
JAM Productions/Concert Line, 828-6351
Stone City/Concert Line, 732-8100

The concert dates and places are subject to change without notice. Please call the promoter, especially if it's an out of town show. We have listed most of the area promoters for you. All information is current as we go to press. Please do not hold us responsible for any changes.

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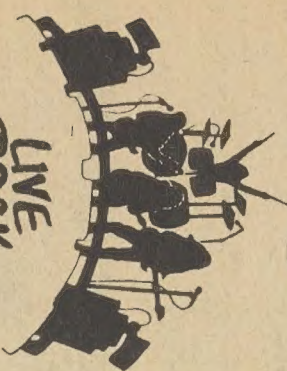
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26 U.S. KIDS FROM DALLAS	27	28 ELECTION DAY ★ ★	29 FROM DALLAS	30 ★ HALLOWEEN	31	1
2 EUROPE FROM S.A.	3	4 ★ ★	5 ★ ★	6	7	8
9 EDWARD FROM S.A.	10	11 ★ ★	12	13	14 FROM HOUSTON	15
16 PLAY FROM S.A.	17	18	19	20	21	22
23 DAVE LEE	24	25	26	27 ★ ★ ★ ★ ★ THANKSGIVING	28	29
30 PLAYING						

RASIN CAINE
FROM DALLAS

PASSAGE
FROM SEATTLE

